

# AMERICAN MUSIC TEACHER

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# AMERICAN MUSIC TEACHER

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## From the Editor

HERE is a simple experiment. Take a coin. Place it in your right hand. Now, close that hand as tightly as possible around that coin. Make a fist. No one can now remove that coin from your hand. No one can take that coin away from you. Next, open your right hand, palm up. Now, anyone can take that coin away from you, or you can give it away. You can lose it. However, more important than that is the fact that now with your right hand open, palm up, anyone can put something in that hand. What does this prove? It can be summed up in one sentence: "The open hand gives, and the open hand receives."

How does this apply to music teachers? Consider the teacher who does not share his knowledge and ideas with other people. He is not willing to tell other teachers what he has learned through study, research, experience, and creative thought. He does not want to perform in public unless he is paid for every performance. He does not contribute to the advancement of pedagogy through writing, speaking, or discussing pedagogy or performance problems. He holds tightly to what he has. The world loses and so does he, because he makes himself unapproachable, and consequently can not and does not receive new ideas from other people. Such standards of conduct may be condoned in chefs who build a reputation on some few recipes, and who believe that through giving away their recipes they will lose business for their employers, but teachers are not chefs working with inanimate ingredients, cooking, stirring, and boiling those ingredients for the palates of diners. Teachers work with

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# A BASIC INCOME for the PRIVATE TEACHER

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ADA BRANT

THE private teacher is the source from which flows a constant stream of material which enriches the domain of the directors of our public school bands, choirs, orchestras, yes, and even athletics. The church choirs, business service clubs and other organizations also are dependent upon the same spring for inspiration, entertainment and group co-ordination. The equipment of music majors applying each year for entrance in our higher schools of learning is also determined by the result which the private teacher is able to produce.

Whether the music major is fully equipped for college entrance depends upon the degree of thoroughness which is employed by the teacher responsible for that foundational work. Therefore, the alert instructor is ever watchful for opportunities to increase his own storehouse of knowledge. He also desires a financial independence which would permit him to attend work-shops and master-classes, or to attain higher degrees in his chosen subject. Thus, only, is he able to maintain the highest quality of musical merchandise it is within his power to dispense.

How can the private teacher secure a basic income which will not fluctuate? Can any business or profession operate on a haphazard method of payment for services rendered? Any catalog of merchandise, be it general or educational, states plainly the cost of the commodity for sale. The terms are specified in a business-like table, and the buyer is asked to conform to it, and thus insure the stability of the institution. What then is lacking in the procedure of the private teacher, and how can it be remedied?

*Ada Brant is a private piano teacher in Aurora, Illinois.*

Several steps are necessary in planning a stabilized income. First, the teacher's own validity must be determined. He must honestly evaluate his services. That accomplished, he must see that his clientele is made aware of it. This can be done through groups, individual contact, or by letter. Parent-Teacher groups afford a splendid clearing house for many problems including the one in question. When lessons are scheduled, individual contact may include this information. In any event the letter approach is indispensable.

## Prestige

Perhaps you are satisfied that the fee you are charging is adequate, but that missed lessons reduce your income. Then you need only establish payment in advance of term, but present it on a yearly basis. On the other hand, if you feel that you are charging too little, increase your lesson fee to what you know it to be worth. (In this regard, I wish you could read some of the letters which tell of the increased authority and prestige which result from a raise in fee, where the teacher has been undercharging. Both student and parent boast that their teacher is "expensive, but worth it!")

Anyone with a few years of teaching experience can anticipate the size of his class with a fair degree of accuracy. You probably even limit the number of students which you will accept the next season. In each case multiply your lesson fee by 40 weeks and let this be your year's charge for that pupil. This may be divided into 3 or 4 payments, as you choose, but 3 payments eliminate one series of statements.

When you schedule lessons or audition new pupils, make it clear that you will be available for 44 weeks, or more, if you so decide. Therefore, if the student has no missed lessons, his season will extend to the number of weeks that you will be teaching. These extra weeks will be free as you charge for only 40 weeks. This is particularly advantageous, if your fee is being increased.

If the student is out because of illness, he will still have the advantage of the 40 weeks you guarantee. State that you will be absent upon the occasion of any conference or other major musical event, but that this will not be included in the 44 weeks which you consider necessary to your teaching service.

Then state your fee for individual lessons. This should be substantially more than you have been charging in the aggregate for the 40 weeks. I assure you that you will have no missed lessons for trivial excuses. Your students' interest will be at an all-time high, and your own satisfaction in your accomplishment will increase.

The following letter is presented merely as a thought-provoking instrument to enable you to formulate one to fit your own circumstances:

*To the Parents of my Pupils: Time has become so important a factor in our curricular activities, that every unnecessary moment must be eliminated from the daily routine. Therefore, a yearly payment plan is being adopted.*

*The rate per annum is based on a 40 week minimum guarantee and includes lessons to a maximum of 44 weeks.*

*Much time has been given to streamlining my teaching and with the fine talent at my disposal and the excellent cooperation which the parents invariably give, I am looking forward to the coming year with enthusiasm.*

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# The State The Division and MTNA

## Part II

Duane H. Haskell

The achievement of MTNA's present dynamic program did not come about easily. It took quite some time for MTNA leaders to acquire enough courage to attack head-on the problems thus far listed. There was genuine opposition to the idea that individual members of an affiliated association should belong to the National Association as well as the state association. It should be interjected here that this opposition still exists on a very small scale in some areas. The first step was a change in the Constitution which required that a minimum fee be assessed each member of an affiliate. The fee was first twenty-five cents; by 1940, the fee was raised to fifty cents. Then came the move toward requiring a 50% full membership for affiliation, and now we are in the final stages of persuading a very few remaining states to adopt 100% affiliation. All new state associations within the last four years have organized upon a 100% basis. We should recognize the following fact: all of these changes which were necessary if MTNA was to live, have been opposed bitterly. State associations, for many years, had been led to believe that they were in no way obligated to MTNA. Perhaps, if we are merely debating the issue academically, no state association is obligated to MTNA; but in all of this, we are faced with much the same type of problem which faces general education in this country. The low standards of education in one state tend to play havoc with the higher standards maintained in other states. If we sincerely desire that the standards of music teaching be raised in our country, no one state association can carry on the job alone.

Duane H. Haskell is Head of the Department of Fine Arts at Arkansas State College, State College, Arkansas.

Thus, we come to the first job to be done by the local and state organizations. Their leaders must intelligently place the facts before every teacher. MTNA is no longer a closed corporation but is in reality you and I and the teacher across the street. Its leaders are no longer people whom you don't know. They are people like you and me who work diligently in their own state and local associations, just as you and I. MTNA is a voluntary, national association which bases its approach to organization upon the proposition that every state association is an autonomous, independent association which determines its own policies, procedures, and activities; and that each member of every state association should be a member of the National Association and thus have an equal proprietary interest and concern in how the National Association is managed.

### Great Changes

As an example of just how greatly MTNA has changed within recent years in regard to membership, recent statistics provided by our Executive Secretary disclose that around 95% of our membership is found in affiliated states. The full impact of this statement will become more apparent when you recall that I have pointed out that not too long ago, only one person—generally the president—within an affiliated association actually had to belong to the National Association. The actual membership of MTNA under those requirements certainly became remote from the rank and file members of the teaching profession. Furthermore, many teachers who belonged to affiliated states or regional organizations thought that they belonged to MTNA

when actually they did not. It is no wonder that many teachers could not understand why they were not members of MTNA when affiliation was so meaningless.

To explain this new phenomenon in another way: today, MTNA is actually comprised of hundreds of teachers who were never before members, and their membership is largely due to their state association membership and the new concept of affiliation. The importance of this situation cannot be over-stressed. MTNA is placing its entire future in the hands of the state associations and the more clearly that state association officers realize the tremendous responsibility which has been placed upon their shoulders, the brighter will that future become. With this in mind, I would like to offer five suggestions to state associations everywhere:

1. Elect responsible state officers. Let me repeat this: *elect responsible state officers*. I am at times appalled at the lack of initiative, responsibility, and imagination I have encountered among state officers. How can a state association develop a program which will interest individual teachers when its officers figuratively sit on their hands? The first requisite should always be enthusiasm and keen interest in the possibilities of the state association and its affiliation with MTNA. Another requisite is that a person who is being considered for an elected office in a state association be someone who is willing to keep accurate records and accounts. In the past difficulties have arisen over both of these items. There have been occasions when treasurers have been careless in making reports or keeping accounts straight. Members of state associations have wondered why

they did not receive their National Association membership cards or their copies of AMERICAN MUSIC TEACHER. Investigation has disclosed that they had paid their dues but their state treasurer had been lax in reporting their renewal. Irresponsibility of this kind does irreparable damage to both the state association and the National Association. Equally serious are the instances where elected state officers have not sent notice of their annual meetings for publication in AMERICAN MUSIC TEACHER. Many times, those officers responsible for sending in regular news reports for publication under the section of AMERICAN MUSIC TEACHER reserved for state association news, send nothing and the state's listing thus has to be eliminated. All of these examples can be summed up under the one criticism: lack of responsibility. The selection of officers of any state association should be based upon proof that the candidate being considered can be depended upon to approach his tasks with diligence and complete loyalty to his state association and to MTNA.

### Further Suggestions

2. Create and activate a genuine program which will make membership worthwhile. I don't blame any individual teacher for not wanting to belong to a state association which is not alive and wide awake. A teacher has a perfect right to ask, "What do I get out of it?" In many cases, about all that the teachers get in return for membership is AMERICAN MUSIC TEACHER and the opportunity to go to a very dull, dry, meeting once each year. These meetings feature the same old tired complaints, the some old ineffectual programs. Yet, this need not be so. I have attended some splendid state association meetings. I have heard excellent forums and lecture demonstrations. I have seen and heard new materials presented. I have heard fine discussions of means by which the professional status of individual teachers might be raised. To sum up: I have attended state meetings which were excellent and I have attended other state meetings which were an insult to the intelligence of any teacher. Face the facts squarely: this is not MTNA's problem because

MTNA puts on national meetings which are excellent. This is essentially a problem which every state association must face alone. MTNA stands ready to help, but the initiative and leadership must come from the state leaders.

3. Keep sight of the fact that our essential reason for existence is the contribution which our Association can make to an individual teacher's professional and economic existence. Across this country, there is a great stirring and movement in regard to improving the quality of teaching. In many states, plans have been launched for raising standards by establishing certification plans. It is not MTNA's intention to require any state to adopt certification or any particular plan. As a matter of fact, MTNA has not officially approved any certification plan even though it has had a special committee working on the problem and this committee has submitted a model plan which the committee's own members have approved. Do not let the controversies swirling about these discussions obscure the realities of the situation. The people in this country want better pedagogy for every dollar spent on music instruction. MTNA reminds you to come to grips with the issues and to work out your own plans. By studying the experiences of other states, much can be learned; the motto should be: elevation, not elimination.

4. Maintain an effective public relations program. Such a program can be based upon regular contributions to AMERICAN MUSIC TEACHER. An equally necessary provision is some sort of a state bulletin or newsletter. In those states where such a bulletin is maintained, all teachers are fully informed of programs, recitals, and activities of their colleagues. The unifying result is excellent. In another state, the president sends notices of recitals, programs, and state association activities to all local newspapers. If any teacher receives any kind of special notice, that teacher's local newspaper is provided with copy and pictures. Here again, the public relations program has improved teacher morale as well as the prestige of teachers.

5. Finally, utilize the services of our national executive office. I have encountered considerable surprise when I informed local officers that many of their most tiresome clerical

tasks will be cheerfully taken over by the Executive Secretary. For example, the time has come when uniform dues renewal notices should come from one central point. The differences in local association dues among the various states create no great problem. Rather, the problem is one of availability of business machines and clerical resources. We have been somewhat concerned over the slow rate at which renewals have come in from some states. Investigation has disclosed that some states have had no established procedure. There are many examples of administrative problems which our National Executive Secretary can solve. The National Association considers each state as an independent organization and strives to avoid doing anything which would appear to be interfering with local administration. Experience is proving however, that greater unification of business procedure will benefit all members. As a matter of protection for our combined interests, state associations should utilize every service provided by the national Executive Secretary's office.

### Service

It is upon this note of "service" that I wish to conclude this discussion of the state, the division, and MTNA. MTNA today is best thought of as a service organization which makes it possible for all teachers to work together. There was a time when many teachers unfortunately felt quite remote from the administrative personnel of the Association. It is our hope that, in this new era, every teacher will feel as we do: that MTNA is really the teacher across the street, the teacher over in the local college, or the teachers in the neighboring town. The National Association is a means whereby the local teacher's interests may be integrated with the interests of thousands of other teachers. The National Association provides the unified, mighty voice which speaks out for better teaching and a greater musical literacy. It further serves as a means for bringing the teacher and the performing artist into closer relationship. It seeks to remind all music teachers that there is only one

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# Retrospections of a Piano Contest Judge

William S. Newman

EACH spring after the music judging is over I have stifled an urge to comment on methods and procedures, whether favorably or unfavorably. This season I determined at least to jot a few things down on paper. The urge to speak up usually arises as much from the rating system, or rather, the prevailing rating practices, as from anything else; and it is these practices that are criticized here.

At the University in Chapel Hill we have to remind ourselves periodically that the grade C is no disgrace but just what its position in the series A-B-C-D-F indicates—average, no worse and no better. When we grade large classes the curve has to follow approximately the usual 10-20-40-20-10 percentages (always allowing, of course, for unusual circumstances and for a little weighting at the top to compensate for inadvertent faults in the testing).

## Balance

Something of the same balance needs to be restored periodically in the piano judging. (I am not presuming to comment on the other divisions, although I get the impression that the balance is much better for the larger groups, notwithstanding whole successions now and then of reportedly average groups nearly all of which "win" ratings of "superior.") I must confess that I myself recall giving no V ratings and only rarely a IV rating in recent years. These two ratings have come to be regarded with such dread by teachers and students

alike that they are retained apparently only as cushions for a possible III. In this way the player who gets III "won't be too heartbroken." But the practical result is that III becomes the lowest rating, hence something of a disgrace and certainly well below the "good" attached to this rating. Likewise II comes to mean "average," not "excellent"; and I not so much "superior" as "good enough, like all the better ones." Then when a really good student comes along we have to award a I-plus or a I-plus-plus, and search for an even stronger adjective in the wonderful-terrific-supercolossal hierarchy. All of which gets to be merely a question of who is "more unique" than whom!

The teacher's fear, of course, is that low ratings will not only hurt the student's feelings but discourage him. In the late twenties, after the first years of American public school performance contests, that argument certainly was justified for abandoning the system of but one first, one second rating, and so on, in each district and region, and finally in the whole country. This system had excluded all but a handful from recognition. Since then, however, with general levels rather than one single order of rating, there is room for all the students to be rated "superior" who actually prove themselves to be superior to their fellows. And that is about as democratic as a contest can get without losing all semblance of being a contest.

Symptomatic of the problem is the misuse of that word "superior." One hears gleeful reports that so-and-so gave ("gave" is the word, alright) "superior" to eight out of twelve

piano students. Obviously not all or even a fair proportion can literally be superior. Granted that some judge with a long and accurate memory feels on one occasion that a large number of the contestants really do excel in relation to an over-all average he has built up in his mind over the years. Even then, in my opinion, it would be better to curve the ratings more nearly in proportion to that one occasion. If there is to be a contest the student wants to know where he stands, then and there, in relation to his immediate environment, not to the past or future or to some group at the other end of the state. Furthermore, even in an absolute rather than a proportional sense the curve remains the best basis for bringing some uniformity to very different areas rated by very different judges.

## Honest Appraisal

Students immediately sense the falseness of the "encouragement" that is based on disproportionate ratings. What they want is not this but honest appraisal. And they do want the appraisal, as you know if you have witnessed their disappointment when efforts have been made to abolish all ratings and any sense of a contest under some such euphemism as "festival." Good healthy contests are essential to that preparation for full living that education is meant to provide. A sympathetic understanding is always essential too, of course, but let us not overstate the danger of hurting or discouraging the student.

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William S. Newman is Associate Professor of Music, University of North Carolina, Chapel Hill.



# Teaching Technique versus Music

Gordon Epperson

NO one will deny that great progress in music pedagogy has been realized during recent years; but progress has not been achieved through a process of simplification. On the contrary, difficulties have multiplied. It has become more and more apparent that the problems are as various and as numerous as the students themselves. Success in teaching does not follow the application of any particular formula, however ingenious it may be. There is no easy way.

I am assuming—what I believe to be true—that most teachers seek to develop, insofar as they can, the capacities of each pupil. They are not seeking a simple method, a Procrustean bed, which involves the sacrifice of individuality and diversity. These teachers are engaged in the *art* of music teaching; the demands on their resources are insistent and always new. And their chief qualifications for the practice of this art (aside from good training) are aliveness, sensitivity, and interest.

## Card Files

As teachers of music, we cannot come to rest in a closed system. We do not possess a card-file which has all the answers catalogued, since a prescription which works wonders for one pupil may be poison for another. It is valuable, I think, to have certain general principles "on file." But here, too, it is important to be flexible: to teach music in a human world of sympathy and understanding, rather than one of abstract rules.

Gordon Epperson teaches cello at Louisiana State University, Baton Rouge.

Certainly I do not object to a "card-index" of materials, or even a systematic repository of ideas! But if we maintain two separate cabinets, one labelled "technique" and the other "music," we are in grave danger.

It is this danger which I wish to discuss.

A curious habit of mind persists among musicians: the habit of dividing, arbitrarily, music from technique. Problems of interpretation are associated with the former, physical dexterity with the latter.

The distinction, of course, is made as a matter of convenience, and is entirely artificial. But it is so common that it has affected the *teaching* of music, and the two elements are regarded as separate. One frequently hears, for example, a statement like this: "He plays very musically, but he has absolutely no technique." Or we may be told that another has fantastic technique but plays with little or no expression. The reader can easily multiply examples.

This separation is reflected in the treatment of teaching materials. It is customary to put scales, exercises of all sorts, and etudes, in the category of technique; everything else is classified vaguely as music. Moreover, it is commonly assumed that a pupil who has good musical feeling will be handsomely equipped for a concert career if he acquires sufficient technique.

A young friend of mine was recently told by her teacher that he could promise her "a technique like Horowitz" if she would follow his instructions carefully for two years. Obviously, such a promise is empty, and pernicious. But it reflects a dis-

turbing tendency, all too prevalent, to measure artistry in terms of technique alone. Technique, in this sense, is defined as superior physical facility.

Such technique, actually, is relatively easy to impart to a serious student. Dexterity, *per se*, is very common today. But a rounded musical development is much more difficult to acquire, and vastly more important. Not only the play of muscles, but the entire personality is involved in the process.

There can be no objection to a judicious use of etudes. But one fine artist, an outstanding performer, confines his teaching materials almost entirely to the etude literature. "Take the next, and the next," he will say. This is his method; it is an easy way to teach. There is no need to cope with problems of phrasing, tone, tempo; no need to explore a wealth of real music, with its real musical difficulties. But he proceeds according to a theory, which holds that after a prolonged struggle with technique, one becomes "all set." Very well; the question is, all set for what?

## Brahms - Czerny

Naturally we can set up a balance scale with Brahms on one side and Czerny on the other in order to justify, to some extent, this separation of music and technique. But there are technical problems in Brahms which Czerny will not take care of; and Czerny exercises should be played musically. In other words, the technical and musical elements are

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# IN DEFENSE OF THEORY

BRUCE BENWARD

IN recent months the methods and objectives of theory teaching have been subjected to severe criticism by music educators and administrators who express the belief that such courses contain much impractical information, and that the knowledge gained from the various drills is not transferred to the actual practice of music. The objections most commonly voiced are these: (1) the skills which are mastered in sight singing drills are of little value except to singers, (2) the knowledge derived from dictation exercises cannot be transferred to practical music, (3) the use of figured bass symbols in the presentation of partwriting is outmoded and is no longer of practical value to present-day musicians.

Although in certain instances these criticisms are valid, they are for the most part provoked by isolated instances of poor teaching and should be directed toward the individuals rather than the pedagogical methods. It is hoped that the following explanations will help to refute criticism of the course content and the principles involved.

## Related Skills

Sight singing and sight reading are in many ways related skills, but there are some basic differences which distinguish the two. Sight singing develops a feeling for harmonic background, increases the ability to recognize patterns of arpeggios and scale formations, but it does not make possible a correlation of these skills with muscular reaction. In some ways the practice of sight singing is a study in abstraction. For pianists and other instrumentalists this is particularly true. Problems of fingering, muscular coordination and technique enter into the development of sight reading, while such elements of musical skill are almost totally

lacking in the sight singing procedure. Those who criticize theory teachers for their inability to improve students' sight reading often overlook the fact that sight singing can affect sight reading only by indirect means.

Proficiency in sight reading implies the quick and accurate muscular response to visual stimuli. With many students it is probable that sight reading is but a study in the perception and transference of abstract intervals from written symbols to a particular sound medium like the piano. The experienced theory teacher knows that proficiency in sight singing cannot be attained by approaching melody as a succession of abstract intervals. The intervallic relationship of one melody tone to the next is of course a factor in the development of sight singing ability, but relationships of tonality are of far greater importance. The teacher who employs the "isolated interval" approach in sight singing fails to realize that almost all melodies generate harmonic implications and tonality feelings. These two by-products of melody are not of great concern to many instrumental sight readers, for they have not been taught to recognize the groupings of motives, phrase members, and phrases. With the sight singer the solution is not quite as automatic as the pressing of a key or the covering of a hole, because patterns of arpeggios and tonality implications are necessary guides to proper pitch production.

If the immediate goal is a marked improvement in sight reading, it will not be obtained quickest by the indirect route of sight singing, although

the skills necessary for good sight singing carry over to a great extent in the sight reading process. Sight singing is important in the cultivation of the "seeing ear" and "hearing eye," and its inclusion in an integrated theory course is essential to a thorough knowledge of musical organization. Those who criticize present-day theory techniques as outmoded and impractical might do well to look in other directions for the causes of some of the musical shortcomings of students.

## Blame Placing

Piano teachers often criticize theory teachers for not improving the sight reading ability of their students, when in reality it is the fault of the piano teacher for not presenting more sight reading material in his private lessons. The theory teacher can supply a piano student with all the prerequisites necessary; he can develop the students' awareness to melodic and harmonic patterns of organization, he can develop a keen sense of relative pitch, and he can improve the student's rhythmic sense, but he cannot effect the transfer of knowledge to the piano. That must be done by the piano teacher himself.

Some pianists are poor sight readers because they have a poorly developed sense of pitch—thus forcing them to glance constantly at the keyboard to see if they are producing the correct combination of tones. This is a time-consuming procedure and greatly deters smooth sight reading efforts. Other pianists are hampered

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by lack of muscular coordination due to insufficient drill. The theory teacher can help those who have a poorly developed sense of pitch and pitch relationships, but he can do nothing for the poor sight reader who is not provided enough drill material by the applied music teacher. The theory course in the past several years has come to include drills in melodic and harmonic dictation, keyboard harmony, partwriting, sight singing, and harmonic analysis. It can scarcely afford to tackle other problems in the small amount of time allotted to it.

Perhaps the greatest single drawback in developing sight reading skill is the lack of technical facility on the given instrument. No amount of sight singing drill can compensate for this shortcoming. Furthermore, the problem is essentially one of mechanical deficiency and does not lie in the realm of musicianship. Students who evidence a lack of technical facility may be potentially excellent sight readers. Their only drawback is that conditioned responses to the visual stimuli have not been developed sufficiently. This type of poor sight reader will iron out his own difficulties in time, providing of course that he is given adequate sight reading material.

### Problem Students

Another type of student far more difficult to deal with is the one who exhibits great technical skill, but is still unable to sight read moderately easy music for his instrument. This student has no trouble with muscular coordination, and has a technical mastery of his instrument. His difficulty lies in his inability to recognize organizational patterns in the printed score, and thus has primarily a visual problem. This type of student can be materially aided by sight singing drills since these drills tend to stress the perception of melodic and harmonic patterns in notation. Sight singing drills are usually made up of small melodic units of not more than two or three measures. From the very first lesson the student is encouraged to grasp these phrases or phrase members in their entirety, and not as a succession of isolated intervals. If this approach is fostered and developed the student soon becomes proficient in recognizing and singing these larger elements rather than

allowing himself to get bogged down in a maze of seemingly unrelated tones.

Much unjust criticism has been leveled at the modern approach to theory by those who assert that dictation exercises are of no practical value. These people make the claim that present-day procedures in melodic and harmonic dictation foster a high degree of proficiency in a skill which is not encountered in the actual practice of music. It may be true that no musicians are presently making a living by taking musical dictation, but it is also true that the most successful musicians are those who are able to recognize common patterns of harmonic and melodic organization. This particular skill can be acquired most readily by having students write out the symbols for these sound patterns as they are heard. In solving dictation exercises the student's attention is focused on the particular sounds of triads and seventh chords. These he has experienced many times in the past, but unless the patterns of sound are brought to his conscious attention, he might never become aware of the high degree of organization in music. In melodic dictation students learn to seek out the distinguishing features of a melody. In a sense the process of dictation is but sight singing in reverse. In sight singing the written symbols are translated into sound, while in dictation the sound is translated into written notation. Part of the criticism of present-day procedures is directed to the special stress laid upon correct notation of dictated exercises. If theory classes normally had no more than two or three students perhaps the writing out of dictation exercises could be partially done away with. But, such is not the case, and often twenty or twenty-five students are placed in one class, thus forcing the pedagogical expediency of written notation. Then too, the mere experience of solving notation problems is helpful. Many students who have been reading music for years will find themselves in a quandary over the proper side of the note to place an accidental. Oral answers to dictation exercises sometimes are advantageous, but they cannot supplant the more thorough process of writing out the solutions.

Some music educators object to

## The NBC

### Symphony Orchestra

*The past eleven years have seen the demise of the radio station WOR Sinfonietta conducted by Alfred Wallenstein, the American Broadcasting Symphony Orchestra, the Columbia Broadcasting Symphony Orchestra, and, with the announcement of Arturo Toscanini's retirement, the NBC Symphony Orchestra.*

*Despite Toscanini's incalculable artistic heritage which he has left behind, the orchestra can continue.*

*Musicians and music-lovers of this country can take a stand to combat this cultural decline. According to word received recently in the National Office of the Music Teachers National Association it is still not too late for a letter writing campaign urging the continuance of the broadcasts of the NBC Symphony Orchestra in the interests of American culture.*

*All letters should be addressed to: General David Sarnoff, in care of the National Broadcasting Company, 30 Rockefeller Plaza, New York 20, N. Y.*

dictation procedures because they feel that the knowledge gained from such highly specialized drills is not transferred to the larger considerations of form and key relationships. This objection is valid only if dictation exercises are limited always to short stereotyped examples. Most criticism would be withdrawn if the exercises used in theory courses were expanded and made to apply to larger forms, larger areas of key relationships, and larger patterns of repetition and imitation. It is probably a mistake to limit dictation training to the basic theory course. When used in form and analysis courses, listening tests designed to illustrate phrase, period, and larger sectional forms are of inestimable value.

A third major criticism of theory is that far too much emphasis is placed on mastering the outmoded system of figured bass as practiced in the seventeenth and eighteenth centuries. This objection is perhaps more substantially grounded than

(Continued on page 20)

## SECOND SUPPLEMENT TO:

# DOCTORAL DISSERTATIONS IN MUSICOLOGY

Compiled by a Joint Committee of Music Teachers National  
Association and the American Musicological Society  
Helen Hewitt, Chairman

THIS Supplement for 1954 again consists of two parts. In Part I are listed dissertations completed since publication of the First Supplement in *American Music Teacher*, May-June, 1953, p. 10. A few "completed dissertations" of earlier years have also been included, since they had not been reported previously. In Part II will be found topics on which doctoral candidates have begun to work since this time last year. The items of this section of the Supplement are marked with an asterisk to indicate that they are still "in progress."

### PART I. COMPLETED DISSERTATIONS

#### Boston University

Baker, Alden Putnam, "Choralbearbeitung from Johann Walther to Dietrich Buxtehude," 216 pp. (Ph.D., Musicology, 1953)

#### The University of California at Berkeley

Duckless, Vincent Harris, "John Gamble's *Commonplace Book*: A Critical Edition of New York Public Library MS Drexel 4257," 1013 pp. (Ph.D., Music, 1953)  
Simon, Edwin Julien, "The Double Exposition in Classic Concerto Form," 200 pp. (Ph.D., Music, 1954)

#### The University of California at Los Angeles

Marrocco, W. Thomas, "Jacopo da Bologna and His Works," 108 pp. text; 116 pp. music. (Ph.D., Music, 1952)  
Wienspahl, Robert W., "The Emergence of Tonality," 447 pp. (Ph.D., Music, 1953)

#### The University of Chicago

Byler, Arthur, "Italian Currents in the Secular Music of 16th-Century England, with Special Reference to the Music Preserved in Manuscript Lute Tablatures," (Ph.D., Music, 1953)

#### Chicago Musical College

Biondo, Charles Anthony, "The Beethoven Violin-Piano Sonatas," (Mus. Ed.D., 1950)  
Easter, Vada Lee, "The So-Called Sonata Form in Beethoven's Piano Sonatas—Analyzed from a Chronometrical Viewpoint," (Doctor of Fine Arts, 1950)  
Koher, Werner Dietrich, "The Toccata: An Historical Outline of Its Formal Development," (Doctor of Fine Arts, 1950)  
Manheim, Werner, "The Songs of Gustav Mahler," (Doctor of Fine Arts, 1950)

#### Columbia University

Ausubel, Hillel, "The Effect of Chromaticism on Tonality As Found in Selected Compositions from the Period between 1890 and 1910," 299 pp. (Ph.D., Music, 1953)  
University Microfilms, No. 6571  
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#### Indiana University

Bowman, Horace B., "A Study of the *castrati* Singers and Their Music," 157 pp. (Ph.D., Music Education, 1952)  
Darack, Arthur, "Aesthetics of Music: Early Greek Views," 181 pp. (Ph.D., Theory, 1951)  
Haskell, Duane, H., "The Violin Family in American Education and Culture," 245 pp. (Ph.D., Music Education, 1951)  
Jacobson, George Hartvig, "Methodology of Music Theory: A Typology of the Methods of Investigation, Classification, and Arrangement of Musical Materials," 227 pp. (Ph.D., Theory, 1953)  
University Microfilms, No. 5867  
Dissertation Abstracts, Vol. XIII, No. 5, pp. 833-834.  
John, Robert W., "A History of School Vocal Instruction Books in the United States," 258 pp. (Ed. D., 1953)  
University Microfilms, No. 6777.  
Dissertation Abstracts, Vol. XIV, No. 1, p. 150.  
Mueller, Paul E., "The Influence and Activities of English Musicians on the Continent during the Late 16th and Early 17th Centuries," 2 Vols.; Vol. I, 303 pp.; Vol. II, 301 pp. (Ph.D., Musicology, 1954)  
Nettl, Bruno, "American Indian Music North of Mexico: Its Styles and Areas," 254 pp. (Ph.D., Musicology, 1953)  
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Dissertation Abstracts, Vol. XIII, No. 5, p. 834.  
Sonnedecker, Donald L., "Cultivation and Concepts of Duets for Four Hands, one Keyboard, in the 18th Century," 320 pp. (Ph.D., Musicology, 1953)  
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Yerbury, Grace Helen, "Styles and Schools of the Art Song in America, 1720-1850," 441 pp. (Ph.D., Musicology, 1953)  
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#### The State University of Iowa

Kent, Ralph M., "A Study of Oratorios and Sacred Cantatas Composed in America before 1900," 600 pp., including photographic reproductions of about 400 examples from printed scores and manuscripts. (Ph.D., Music, 1954)  
Luntz, George Edward, "Musical and Literary Expression in Songs from Goethe's *Wilhelm Meister*," 306 pp., including supplement of musical examples, pp. 239-306. (Ph.D., Music, 1953)  
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Biggle, Lloyd, Jr., "The Masses of Antoine Brumel," 443 pp. (Ph.D., Musicology, 1953)  
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Cavanaugh, Robert William, "The Anthems in *Musica Deo Sacra* by Thomas Tomkins," 481 pp. (Ed.D., Music, 1953)  
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Chase, Howard Randolph, "Tonality and Tonal Factors in the Piano Sonatas of Beethoven," 200 pp. (Ph.D., Music, 1953)  
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*Dissertation Abstracts*, Vol. XII, No. 4, p. 433.

#### New York University

##### Graduate School of Arts and Science

Shine, Josephine, "The Motets of Jean Mouton." (Ph.D., Music, 1953)

Ward, John M., "The *Vihuela de mano* and Its Music (1536-1576)." (Ph.D., Music, 1953)

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Smith, Edgar H., "An Experiment to Determine the Value of Notated Thematic Excerpts Relative to the Recognition of Aural Musical Themes." 303 pp. (Ph.D., Music Education, 1952)

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*Dissertation Abstracts*, Vol. XIII, No. 1, pp. 102-103.

Smith, Julia Frances, "Aaron Copland: His Work and Contribution to American Music." 664 pp. (Ph.D., Higher Education, 1952)

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#### University of North Carolina

Howell, Almonte C., Jr., "The French Organ Mass in the 16th and 17th Centuries." 334 pp., 60 pp. musical supplement. (Ph.D., Music, 1953)

#### Northwestern University

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Jones, William J., "The Literature of the Transverse Flute in the 17th and 18th Centuries." (Ph.D., Music, 1953)

Malek, Vincent F., "A study of Embouchure and Trumpet-Cornet Mouthpiece Measurements." (Ph.D., Music, 1953)

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Beck, Horace Palmer, Jr., "Down-East Ballads and Songs." 433 pp. (Ph.D., Language, 1952)

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*Dissertation Abstracts*, Vol. XII, No. 3, pp. 293-294.

#### Princeton University

Rogerson, Brewster, "Ut Musica Poesis: the Parallel of Music and Poetry in 18th-Century Criticism." 191 pp. (Ph.D., Literature, 1946)

University Microfilms, No. 3034.

*Dissertation Abstracts*, Vol. XII, No. 3, p. 308.

#### The University of Rochester

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Hoffman, Mark, "A Study of German Theoretical Treatises of the 19th Century." 268 pp. (Ph.D., Theory, 1953)

Horne, Dorothy, "Medieval European Harmonic Parallels in the Shape-Note Hymnals." (Ph.D., Theory, 1952)

Munson, Kenneth, "The *Musikalischer Seelenkunst* of Tobias Michael." 577 pp. (Ph.D., Musicology, 1953)

Packard, Donald, "Seven French Theorists of the 19th Century." (Ph.D., Theory, 1952)

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Stedmand, William Preston, "Form and Orchestration in the Pre-Classical Symphony." 440 pp. (Ph.D., Theory, 1953)

Watkins, Glenn E., "Three Books of Polyphonic Lamentations of Jeremiah, 1549-1564." 484 pp. (Ph.D., Musicology, 1953)

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Ray, Alice Elizabeth, "The Double-Choir Music of Juan de Padilla." 2 Vols.: Vol. I, text and bibliography, 354 pp.; Vol. II, 192 pp. of musical examples. (Ph.D., Musicology, 1953)

Riedel, Johannes, "Leisen Formulae: Their Polyphonic Settings in the Period of the Renaissance and Reformation." 1166 pp.; pp. 675-717, bibliography; pp. 717-1166, musical examples. (Ph.D., Musicology, 1953)

#### Syracuse University

Henderson, Ian H., "Piano Trill Speed and Its Relationship to Certain Physical Characteristics of the Pianist." (Ph.D., Music, 1953)

#### Union Theological Seminary

Allinger, Helen, "The Mozarebic Hymnal and Chant with Special Emphasis upon the Hymns of Prudentius." 233 pp. (Doctor of Sacred Music, 1953)

#### Yale University

Hyde, Fred B., "Mersenne as Theorist of Music." (Ph.D., History of Music, 1954)

Johnson, Alvin, "The Motet of Cipriano de Rore." (Ph.D., History of Music, 1954)

Murphy, Richard, "Fantasia and Ricercar in the 16th Century." (Ph.D., History of Music, 1954)

Seay, Albert, "The *Declaratio Musicae Disciplinae* by Ugolino da Orvieto." (Contains a complete edition of the text.) (Ph.D., History of Music, 1954)

## PART II. DISSERTATIONS IN PROGRESS

#### Boston University

\*Crosby, C. Russell, "The Church Music of Hans Leo Hasler." (Ph.D., Musicology)

\*Podolsky, Saul, "The Variation Canzona in Italy, Austria, and Southern Germany." (Ph.D., Musicology)

\*Wolf, Henry S., "The 20th-Century Piano Sonata." (Ph.D., Musicology)

#### The University of California at Berkeley

\*Gottlieb, Louis E., "Parody Technique in the Masses of the 15th Century." (Ph.D., Music)

\*Robinson, Sydney C., "The Pepys MS 1236." (Ph.D., Music)

#### The University of California at Los Angeles

\*Carfagno, Simon A., "The Dramatic Music of Stefano Landi." (Ph.D., Music)

\*Chapman, Roger E., "The Book on Instruments in the *Harmonie Universelle* of Marin Mersenne." (Ph.D., Music)

\*Edwards, Arthur, "A Theory of Melody." (Ph.D., Music)

\*Fenyo, Thomas, "Bela Bartók's Music for Piano." (Ph.D., Music)

\*Henkin, Robert, "Emotional Responses to Music as Measured by the Psychogalvanic Technique." (Ph.D., Music)

\*McRae, Donald, "The Masses of Claudin Sermisy." (Ph.D., Music)

\*Stone, Kenneth Gordon, "The Oratorios of Stradella and His Italian Contemporaries." (Ph.D., Music)

\*Tusler, Robert L., "The Stylistic Development of the Choral Prelude from Sweelinck through J. S. Bach." (Ph.D., Music)

#### The University of Chicago

\*Carpenter, Hoyle, "The Works of Antonio de Cabezon." (Ph.D., Music)

\*Wehrle, André, "The Three-Part Psalms of Claudin Le Jeune." (Ph.D., Music)

#### Cornell University

\*Dustin, William D., "Composition Techniques in the *Microcosmos* of Bela Bartók and Their Use in the Larger Works." (Ph.D., Musicology)

\*Galkin, Elliott, "The Theory and Practice of Orchestral Conducting Since 1754." (Ph.D., Musicology)

\*Rosen, Ida, "The Music of Pierre de Manchicourt." (Ph.D., Musicology)

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# Piano Trill Speed and Its Relationship to Certain Physical Characteristics of the Pianist.

Ian H. Henderson

(Abstract of Ph. D. Thesis, Syracuse University, 1953. Dr. Henderson is a member of the faculty, State Teachers College, Brockport, N. Y.)

**S**UCCESS in musical performance is known to depend upon a variety of sensory, emotional, and physical aptitudes. Physical aptitude would seem especially important to the successful pianist. Focusing upon speed as one criterion of success in piano-playing, this study was designed to discover: (1) whether speed in piano playing, as evidenced by trilling, is related to any of several physical characteristics of the performer, and (2) whether the physical characteristics of the pianist are linked with the technique by which he achieves speed.

The following physical characteristics of the pianist were isolated for measurement: (1) sex, (2) age, (3) experience, (4) length of fingers, (5) hand volume, (6) wrist motility, (7) reaction time, and (8) steadiness. The study was conducted in order to establish the relation of these factors to speed attained in executing an adjacent white-note trill at the piano, using two different fingerings and five pairs of contrasting performance techniques.

For each pianist, data were recorded regarding the eight physical factors. In addition, twenty trill speeds were recorded for each subject. All of the trills were played on the same piano in the following contrasting styles of performance for the right hand 1-3 and 2-3 fingerings:

1. With the wrist high, and with the wrist low.
2. With the fingers curved, and with the fingers flat.
3. Soft, and loud.
4. In on the keys, and at the ends of the keys.
5. Using finger action only, and using forearm and wrist rotation.

The fingerings and performance styles were selected in an attempt to show differences in speed with variation in technique.

## The Subjects

The pianists who took part in the study were one-hundred-forty-two students at the Oberlin Conservatory of Music, Oberlin, Ohio. Eighty-six were female; fifty-six were male. They ranged in age from sixteen to thirty years, with an average age of nineteen and one-half years. Experience was measured from age of first piano instruction to present age, the mean being eleven years. The testing program was conducted on the Oberlin campus in November, 1952.

## The Testing Apparatus

1. *Trill Speed*—The method for measuring trill speed involved the use of a Steinway grand piano whose sound was recorded on tape by means of a Bell three-speed magnetic recorder. Tape speed for recording was  $7\frac{1}{2}$  inches per second. By employing a playback speed of  $1\frac{7}{8}$  inches per second, the experimenter was able to count the number of notes played during the three second recording period controlled by an automatic timer.

2. *Finger length*—Finger lengths for the 1st, 2nd, and 3rd fingers were measured in units of  $1/16$  inch from the base of the third knuckle to the end of the finger. A standard rule for measuring foot size was adapted for the purpose.

3. *Hand Volume*—Hand volume was selected as a factor for the study in order to obtain an index of the over-all size of the hand. A rubber band was placed around the subject's wrist at the depression formed by junction of the radius and ulna with the carpals. The subject then immersed the hand in water until the wrist joint, marked by the rubber band was level with the water line. Displacement, or volume, was read in units of  $1/2$ -ounce from the graduations marked on the beaker.

4. *Steadiness*—A nine-hole Marietta Steadiness Tester, wired in series with an electric counter was used to obtain an index of steadiness.

5. *Wrist Motility*—The motility testing apparatus included a telegraph key and electric counter. The number of times that the key was closed during a three-second period was recorded as the motility score.

6. *Reaction Time*—The reaction time test measured the time interval between presentation of a visual light stimulus and the subject's response as measured on a laboratory chronograph.

## Reliability

In order to test the reliability of the measures, a pilot study was conducted at the State University Teachers College, Brockport, New York. Fifty summer-session students were tested twice with each of the physical measures and with the measure of trill speed. Reliability coefficients ranged from  $+.84$  to  $+.99$ .

## Results of the Study

It was found that men played faster than women in each of the twenty trills. The difference between the mean speed of men and that of women was small, but the fact that the mean speed for men was higher in every trill indicates a strong possibility that men have a definite speed advantage. An advantage of the 2-3 fingering over the 1-3 fingering was demonstrated. However, it was also shown that greater speed was achieved by the fingering for which the pianist showed a spontaneous preference.

Some performance styles were shown superior to others. The fastest average speed was achieved with the 2-3 fingering and a low wrist. Next

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# The Value of Applied Phonetics in the Teaching of Singing

Eugene T. Conley

**T**ODAY, the teacher of singing is able to listen to a vocal sound with more knowledge than that possessed by his professional ancestor. He can hear the great voices of the past and present on recordings. He can record his student's voice and hear it again and again to aid him in determining the vocal faults present. He has available much research on the nature of sound and on the anatomy of the vocal apparatus.

The vocal teacher must approach his work with a highly developed ability to listen. He must know the generally accepted norms of vocal quality; he must be able to detect deviations from these norms; he should know (within the limits of available research) the causes of the quality deviation. It is only after he is armed with this knowledge that he is able to employ means to improve the singer's technique. Today's teacher should use the new tools made available to him by science.

## Phonetics Defined

A fundamental tool available to the modern vocal teacher is a knowledge of phonetics. Phonetics is defined as a study of speech sounds from the point of view of their production by the speech apparatus, their reception by the ear, and their symbolic use. The close connection between speech and singing is apparent when we realize that the same vocal chords, the same articulators and the same breathing apparatus are employed in essentially the same way in each case. Moreover, when one speaks a phrase, he is both a composer and a "singer." His melody line is original and within a small range of pitches. In singing, of course, the range is much larger. In the upper register of the

singing voice, especially of the female voice, the vowels are probably distorted. However, most female speaking voices employ pitches from G below middle C to about C above middle C. The upper and lower extremes occur infrequently, but nevertheless do occur. One octave lower, the male voices follow a similar pattern for speaking and singing. Thus, a great many singing pitches are identical with speaking pitches, and when a singer and speaker phonate on one of these pitches, they are articulating in a very similar, and possibly identical manner. The chief difference seems to be the duration of the vowel sounds. I am limiting this discussion to the pitches in the singing voice which correspond to the pitches in the speaking voice.

The singing teacher is interested in "applied phonetics." That is, he will want to use this knowledge of phonetics in a practical manner in his teaching. Thus, from his study of phonetics he will learn much about the subject of a "legato" phrase. He will see how successive sounds are literally "tied together" in speech, and he will be better able to convey his ideas to the student singer. For example, in the phrase, "man needs," the convention is to separate "man" from "needs" in writing or printing. However, in speaking or singing the "n" in "man" is simply sounded for a longer time without any break between the two words (*ma:n:iz*) and there is a gradual increase of tongue pressure until release of the "ee" (*i*) sound.

Thinking phonetically, it is comparatively simple to make the distinction in Italian pronunciation between a single and a double consonant, e.g. in "fatto" (*fat:o*) the pressure in the mouth is of longer duration than for a single "t".

Many student singers have "ee" (*i*) trouble. The quality is poor and

the pupil complains of tension in the throat. The vocal teacher can draw a simple diagram of the position of the tongue in phonating "ee" (*i*),—tongue high toward the hard palate and bunched forward leaving a relatively large space between the back of the tongue and the back of the throat. (See Diagram I). He should have the student press his thumb up into the soft place under his chin and feel how the base of the tongue pushes down when "ee" (*i*) is spoken or sung. There must be tension at the base of the tongue in phonating "ee" (*i*) in order to raise the body of the tongue to its correct position in the upper front part of the mouth. If the tongue is placed correctly for "ee" (*i*), tension will focus in the area at the tongue base where there must be tension and the singer will experience relaxation of the larger muscles of the throat.

## Approaches

It is by no means necessary or even desirable always to employ direct methods such as outlined above. It is important that the teacher know what position the articulators must take to achieve any particular sound. Then, if he hears an "off-color" vowel sound, he will have a fairly clear picture of what adjustments of tongue and soft palate position as well as mouth opening must be made to improve the sound. He may decide to employ a direct approach. Or, he may prefer an indirect approach. For example, if the student is producing a very guttural "ah" (*a*) sound, the teacher, knowing that "ee" (*i*) tends to draw the body of the tongue up and out of the throat, may improvise an exercise alternating "ee" (*i*) and "ah" (*a*) to

(Continued on page 18)

Eugene T. Conley is Assistant Professor of Music, University of Arizona, Tucson.

# General Musicianship Training and the College Music Teacher

Charles J. Watson

THE challenge to the applied music teacher on the collegiate level is enormous due to the wide range of student attainment varying from the talented music major down to the luke-warm music enthusiast. Our first and foremost duty is to teach music to them all. This involves the teaching of technical facility, reading, repertoire, plus general musicianship characteristics. By general musicianship I mean:

1. Elementary theory, which should include scale structure in the major and minor modes, intervallic comprehension, rhythmic divisions, and chordal comprehension.

2. Ear training and sight reading.

3. Concept of dynamic proportions.

4. Concept of form from the single beat to the various period and part forms, and other subtleties in music performance.

John Dewey

We are placed at a disadvantage by having to evaluate the student's achievement by a letter grade, for we have to grant college hours of credit to many students who have not reached collegiate attainment in musical maturity. As all modern educators, we must approach our student with the philosophy of the great John Dewey, that is, to accept the student where he is and build from that point, rather than, as so many of us would like to do, build from where we wish he were.

The college music department must serve two types of students: the student who is taking music in order to prepare himself for a professional music career, and secondly, the student who is taking music as an elective to gain greater personal enjoyment from his study, and to develop a greater appreciation of the esthetic qualities of music in his life. It is

Charles J. Watson is Chairman of Piano and Theory, Union College, Lincoln, Nebraska.

agreed that the program for each type of student must be individually tailored. However, the ultimate goal must be the same: namely, to bring music and musicianship to *all* students.

Indeed, it is an encompassing objective to teach general musicianship, the techniques of the particular instrument, a well-rounded repertoire, ensemble experience, and reading all within the confines of the short 30-40 minute private applied lesson. Let us progress with the current educational trend called integration to achieve our objective. Certainly, it will be impossible to develop each of the above-mentioned facets of a well-balanced program singly. However, with the assumption of the Gestaltic approach this well-balanced program is possible. It has been my impression that some fine teaching is being done by the private community teacher and the college instructor. However, some of the component parts are often forgotten or touched lightly. Some will teach more technique and drill work than others. We will all teach repertoire. Some will specialize in ensemble experience, and others will try to develop rapidity and skill in reading. How many of us include basic musicianship training as part of the lesson program? Certainly, it is not given the prominent place it should occupy in our lessons, else we would not have, as one of my colleagues has so aptly stated, "So many musical illiterates enrolled in our music curriculum."

How easy it is during the lesson to take a short five minutes to explain to the student the whole and half step intervallic structure of major and minor scales, and then encourage the student to experiment for himself by building scales upon various tones with the formulae of whole and half steps. Often technical studies can be integrated with teaching fundamental musicianship. If one teaches Herz or Biehl exercises (for example in piano) how easy it is to

have the student transpose the various exercises into other keys. It helps lend variety to the exercise and teaches hand adjustment to new positions. The same practice of transposition can be used in the exercises of Hanon and Czerny. When introducing the technical approach to chords, etc., how easy it is to introduce chord progressions and cadence. However, remember this will not consume the major portion of the lesson time, but will be frequently conducted as a five minute drill. A manuscript book in which the student has written scale construction and chord progressions can be corrected and briefly discussed at the lesson time.

## Various Practices

It is imperative that we train the student's ears as well as his eyes. Occasionally, during the lesson the student may be asked to listen to a series of chord progressions and asked to identify them as to quality of major, minor, diminished, or augmented chords. Another practice can be occasionally to play passages on which the student is working in both good and bad taste as to phrasing, dynamics, accuracy, and rhythm. Have the student differentiate between the two. Another practice may be to play records by several performing artists and have the student follow his score and notice differences in phrasing, tempo, and certain other subtleties in interpretation. Thus he learns discrimination. May I reiterate that in these various ways the student is learning elementary theory, ear training, and sight reading, and a concept of dynamic proportions.

Form can and should be taught in the lessons as a furthering of the development of general musicianship. When introducing a composition to

(Continued on page 22)

# STUDENT NEWS

## COUNSEL FOR THOSE PREPARING FOR A CAREER IN MUSIC

Martin W. Bush

Omaha World Herald Music Critic

Former Head of University of Omaha Music Department

IF I had to summarize quickly what I have to say, I would adjure you to become imbued with the importance of really and truly *applying* what you are now learning in college to the practice of your chosen profession later. To urge on you the necessity of realization that practically all of your college courses, if really assimilated by you, can become your servants through all future years of your professional life, rather than being disrelated subject matter that must be suffered in order to meet catalogue requirements. With that statement, let us break it down

to three approaches: (A) application of your playing skills, (B) application of your theoretical knowledge, and (C) application of the experience of non-musical, academic courses.

First I would urge you to maintain your playing skills. Keep playing! As you know there is a very old cynical saw that says: "Those who can, do. Those who can't, teach." We will skip the next step which says that those who can do neither, become music critics. We can even forego even a whisper of the fourth step which says that final discards

become musicologists.

The law of averages has proven that but a tiny percentage of us can become top-flight concert artists. We may play well, in fact very well, but the greater part of our sustenance will have to come from our teaching. It has been proven that good players can become good teachers. It is also a known fact that poor players, or those who do not, or cannot play, very rarely become good teachers. Therefore keep your playing alive. Make your agenda always include the study of, and new acquaintance with, unfamiliar music. If, through your personal study you are acquainted with but a few of the Bach Suites, Partitas, Toccatas, Preludes and Fugues, Sonatas of Beethoven, Haydn, or Mozart, and but a few of the samplings of Schubert, Schumann, Chopin, or Mendelssohn, etc., then investigate others and study them for yourselves.

(Continued on page 17)

## ANOTHER CHAPTER



Mrs. Ivy Boland,  
Faculty Adviser to  
MTNA Student  
Chapter #14,  
Midwestern  
University,  
Wichita Falls,  
Texas

Last March while traveling from San Antonio to Dallas, Dr. Erno Daniel and your Executive Secretary discussed the education of future music teachers. It was agreed that part of the professionalization of the future music teacher is membership in professional organization. With this conviction Dr. Daniel returned to his post as Dean of the College of Fine Arts at Midwestern University, Wichita Falls, Texas, and formed for the benefit of his students who are now engaged in student teaching MTNA Student Chapter #14, with eight charter members and with Mrs. Ivy Boland as Faculty Adviser. We are looking forward to receiving accounts of original and valuable activities from this newest MTNA Student Chapter.



Dr. Erno Daniel, Dean of the College of Fine Arts, Midwestern University, Wichita Falls, Texas, explains some principles of piano pedagogy to the charter members of MTNA Student Chapter #14 located in his School. Standing clockwise around the piano starting at Dr. Daniel's left are: Jean Sloan, John Hancock, James Kuchan, Wyvon Wright, Albert Wasmus, Kyle Franks, Jean Ann Fulfs, and Susan Hsueh.

## PLEASE NOTE

AMERICAN MUSIC TEACHER is always willing to publish all MTNA Student Chapter news submitted. Photographs, properly identified, are especially welcome. No charge is made for any cuts or plates needed to illustrate the Student News. Send all such material to: AMERICAN MUSIC TEACHER, 32 Browning Street, Baldwin, N. Y.

# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR

### STATE

Oklahoma	June 6-7, A & M College, Stillwater
Ohio	June 22-24, St. Francis Hotel, Canton
Oregon	June 24-26, University of Oregon
Montana	July, Montana State University, Missoula
Washington	August 11-13, College of Puget Sound, Tacoma
Alabama	August 16-18, Alabama College, Montevallo
Wisconsin	October, University of Wisconsin, Madison
New Mexico	October (first weekend), Las Cruces
Missouri	October 31, November 1-2, Springfield
Illinois	November 14-15, Conrad Hilton Hotel, Chicago
Tennessee	November 26-27. Site to be announced

### NATIONAL

February 13-16, 1955, Hotel Jefferson, St. Louis, Missouri

### EAST CENTRAL DIVISION

February 11-14, 1956, Claypool Hotel, Indianapolis, Indiana



Photo by J. Abresch  
Dr. Thomas Richner, who will direct the workshop at Alabama MTA, Aug. 16-18.



by Esther Rennick

The Alabama Music Teachers Association announces a three-day convention and "Workshop for Teachers" to be held at Alabama College, Montevallo, Alabama, August 16-18, 1954.

There will be exhibits of materials, talks, social events, panel discussions, sessions for teachers of strings, band, voice, piano, organ, and theory-composition, plus concerts, and a family night dinner.

Dale V. Gilliland, Head of the Voice Department at Ohio State Uni-

versity, will have charge of the vocal sessions.

Hubert Liverman, Head of the Music Department at Alabama Polytechnic Institute, will lead a panel discussion on "The Model Plan of Certification."

Dr. Thomas Richner, member of the faculty of Teachers College, Columbia University, will be in charge of the three-day piano and organ workshop.

All music teachers are invited to attend. Registration fee for teachers is \$1.00; free registration for students.

For further information write to any of the following: Mrs. Eleanor Abercrombie, 800 Farley Building, Birmingham, Alabama; Professor H. L. LeBaron, Alabama College, Montevallo, Alabama; Ruth Scott Parker, 1031 South 26th Street, Birmingham, Alabama; Rebecca Sandlin White, Madison Street, Alexander City, Alabama.



by Amber Haley Powell

The boards of directors of the two music teacher groups in Missouri, i.e., the Missouri Music Teachers Association, affiliated with the Music Teachers National Association, and the Missouri Music Educators Association, affiliate of the Music Educators National Conference, have voted unanimously to



combine their state journals. This move, unique among state organizations so far as is known, started with the March-April issue which carried the *Missouri Music Teachers Association News* as the center section of *Missouri School Music*. The combined papers will be mailed to members of both groups as well as to high schools and colleges in Missouri.

Springfield, Missouri, has been selected as the site for the Missouri Music Teachers Association convention, October 31, November 1 and 2, 1954.

Robert Sheldon, faculty member of the Department of Music at the University of Missouri, and pupil of Egon Petri, will conduct the Piano Master Class at the Missouri Music Teachers Association convention this fall. Outstanding high school pianists, selected by the Missouri Applied Music Board will again share in this stimulating feature of the annual meeting. Examination of these students, who will receive regular high school credit under the Applied Music Plan, is now under way.

Winners of the 1952-53 Composition Competition for Undergraduates, sponsored by the Missouri Music Teachers Association, were Barbara Foster of Webster Groves College, William Gann of the University of Missouri, and Gerald Kemner of the University of Kansas City. Their compositions, from a group of sixteen entries, were awarded equal prizes of fifty dollars.

Judges for the competition were: Normand Lockwood, Karl Eschmann, and William Kugel.

A 1953-54 competition is now being sponsored by the Missouri Music Teachers Association.



by Helen LaVelle

Spring once again brings the important announcement which each year we look forward to with keen interest. Who will be on our Mon-

tana State Music Teachers Association program during Music Week? Dr. Richman, Dean of the School of Music of the University of Montana, and your State Association President, Helen La Velle, are happy to announce that we have been able to secure Robert Goldsand, eminent pianist and teacher of New York, N. Y., to conduct the Piano Master Class.

### Robert Goldsand

Mr. Goldsand was born in Vienna, Austria, in 1911. A child wonder, at the age of ten he made his debut in his native Vienna. At the age of twelve he made his Berlin debut as soloist with the Philharmonic Orchestra which spread his fame and reputation throughout Europe where he toured during the next few years. At sixteen, already a noted pianist in Europe, his debut in New York was likened by the press "only to that of Josef Hoffman." During thirty years of international concert appearances his prestige has steadily mounted until today he is recognized as one of the most brilliant performers. Now a citizen of the United States of America, Mr. Goldsand has played since his teens throughout this country. In 1940, the year of his return to the United States after a lapse of seasons abroad, the pianist was awarded the Town Hall, New York, Endowment Award by a jury of New York critics.

From 1944 to 1951 Mr. Goldsand taught under Dr. Richman at the Cincinnati Conservatory of Music. At present he is teaching at the Manhattan School of Music in New York. Mr. Goldsand is an authority on modern music and contemporary composers, and is prepared to give us as much of this as we desire. It is certainly a field we all need to investigate more thoroughly, if we are to keep up with musical trends.

### LaVahn Maesch

Music Week this year will open with an organ concert on Sunday evening, July 25th. Mr. LaVahn Maesch, Head of the Organ Department of the Lawrence Conservatory of Music, Appleton, Wisconsin, who, you will remember, conducted such

a wonderful organ clinic a few years ago, will give the dedication organ concert. I am sure you will all want to be there to hear him. Mr. Maesch will be at the University from the previous Friday, July 23rd to the middle of Music Week, and anyone wishing to go early to discuss organ problems with him may do so. However, he will conduct an organ session each morning, Monday through Thursday of Music Week.

### Additional Speakers

Mr. Harold Avery, Head of the Music Department of Beihaven College, Jackson, Mississippi, and Director of the Community Opera in Jackson, will speak on "The Accompanist and His Role."

Miss June McConlogue, Choral Director from Cornell College, Iowa, and nationally recognized as one of the best choral conductors in the country, will discuss choral problems.

Mr. Lloyd Oakland of Montana University will have a session on "Choirs," and we also have Mr. Teel and Dr. Richman scheduled for talks. There still is plenty of time left for Montana State Music Teachers Association business sessions.

The student program will be held as usual, as well as the afternoon sessions, during which time they may play for Mr. Goldsand's constructive criticisms. Last year, unfortunately, our student program turned out to be a "piano recital." Can't some of our vocal and instrumental teachers send students to perform? It is a wonderful experience and incentive for these young people. Length of each composition performed should not exceed ten minutes. Send me the entrant's name, age, name of composition, composer, and length of performance time as soon as possible.

Doesn't this sound like a wonderful program? I am sure there is something of interest for everyone. Won't you mark this week off on your calendar, plan to attend, and don't let anything else interfere? You owe it to yourselves and your students to take a refresher course such as this. It really gives you a wonderful lift for next season. Try to interest someone else and bring him along; you and your friends will never regret it.

Remember the dates: July 25 through 30.



## DOCTORAL DISSERTATIONS

(Continued from page 9)

### Indiana University

- \*Abbott, William, Jr., "The Interrelation of Tonality and Form in the Sonata-Form Movements of the Piano Sonata." (Ph.D., Music Education)
- \*Bolen, Charles W., "Open-Air Music of the Baroque Period." (Ph.D., Music Education)
- \*Broman, Keith L., "Effects and Influences of Melodic and Harmonic Material upon Rhythm in Music." (Ph.D., Music Education)
- \*Daneek, Lillie Lohman, "Modulation in Recitatives of Choral Works, 1600-1800." (Ph.D., Theory)
- \*Gilkey, W. Dale, "Contributions to the Theory of Music by English Musicians of the 17th Century." (Ph.D., Theory)
- \*Hauptfuehrer, George, "The Harpsichord Suites of Handel in Relation to Keyboard Suites of Some of His Predecessors and Contemporaries." (Ph.D., Theory)
- \*Haynes, M. Brooks, "Life and Works of Pasquini." (Ph.D., Musicology)
- \*Jessen, Roy H., "The Mass in the Liturgical Chant of Milan, Commonly Called Ambrosian Chant." (Ph.D., Musicology)
- \*Johnson, Mildred J., "The Problem of Form in the Music of the Trouveres." (Ph.D., Musicology)
- \*Lamm, Robert C., "The Evolution of the Secondary Dominant Concept." (Ph.D., Theory)
- \*List, George H., "The Melodic Tonal Techniques of the Viennese Classical School." (Ph.D., Theory)
- \*MacClintock, Carol C., "The Madrigals of Giaches de Wert." (Ph.D., Musicology)
- \*McCorkle, Donald M., "18th-Century Moravian Music in the United States." (Ph.D., Musicology)
- \*McKinley, Frank A., "Contemporary Choral Music Since 1930." (Ed.D., Music Education)
- \*Marks, James B., "Harmonic Rhythm: A Definition and Analysis of Its Effects in Music of the 16th-19th Centuries." (Ph.D., Theory)
- \*Morrison, Donald N., "Rameau's Theories of Dissonance in Relation to Theory and Practice of the 18th Century." (Ph.D., Theory)
- \*Mueller, Robert E., "The Impressionistic Concept of Tonality." (Ph.D., Theory)
- \*Neumeyer, Carl M., "History of the National Association of Schools of Music." (Ed.D., Music Education)
- \*Nordgren, Quentin, "The Effect of Spacing in Chord Structure As It Relates to the Physical Properties of Tone." (Ph.D., Theory)
- \*Ogden, Wilbur Lee, "The Twelve-Tone Technique." (Ph.D., Theory)
- \*Patten, H. Lloyd, "The *Devisen-Arie*." (Ph.D., Musicology)
- \*Rogers, Helen, "A Study of Modulation." (Ph.D., Theory)
- \*Siurua, Sam, "Survey of the Nature of Contemporary Aesthetic Inquiry and Summary of the Implications for the Music Education." (Ed.D., Music Education)
- \*Speer, Klaus, "Some Aspects of 17th-Century North German Organ Music." (Ph.D., Musicology)
- \*Trumble, Ernest, "Early Renaissance Harmony." (Ph.D., Theory)
- \*Walker, Mark Fesler, "The Bartók String Quartets." (Ph.D., Theory)
- \*Wessel, Frederick T., "The *Affektenlehre* in the First Half of the 18th Century." (Ph.D., Musicology)

### The State University of Iowa

- \*Bork, Emil W., "The String Fantasias of John Hingston." (Ph.D., Musicology)
- \*Hobson, Stephen G., "Study and Performance of Church Cantatas by Selected German Composers, ca. 1650-1700." (Ph.D., Music Literature)
- \*Myers, Allen, "Music as a Therapeutic Agent in the Rehabilitation of Physically Handicapped Children." (Ph.D., Music and Special Education)
- \*Starkey, Willard A., "The History and Practice of Ensemble Music for Lip-Reed Instruments." (Ph.D., Music Education)

### The University of Minnesota

- \*Mayer, Francis N., "The History of Scoring for Band." (Ph.D., Music Education)

### The University of North Carolina

- \*Alden, Edgar H., "The Motive as a Constructive Principle in Music." (Ph.D., Music)
- \*Jordan, Henry Bryce, "The Music of Pelham Humfrey." (Ph.D., Music)

- \*Monschein, Robert Winfield, "The German Chorale in the Work of Michael Praetorius." (Ph.D., Music)
- \*Muns, George Ehrman, Jr., "The Climax in Music." (Ph.D., Music)
- \*Weaver, Robert Lamar, "The Melani Family and Italian Music of the 17th Century." (Ph.D., Music)

### Princeton University

- \*Bagger, Louis Sabin, "Marco da Gagliano." (Ph.D., Music)
- \*MacDonald, Royal B., "An Italian Gradual of the 11th Century in the Walters Gallery, Baltimore." (Ph.D., Music)

### The University of Rochester The Eastman School of Music

- \*Baxter, William H., Jr., "Agostino Steffani: A Study of the Man and His Work." (Ph.D., Musicology)
- \*Frederick, Kurt, "The Fugue after J. S. Bach." (Ph.D., Theory)
- \*Husted, Benjamin, "The Brass Ensemble: Its History and Music." (Ph.D., Theory)
- \*Livingstone, Ernest F., "The State of Music Teaching in the Protestant German Schools as Evidenced by Original Source Material, Especially the Textbook Collection of Abraham Ursinus of the First Decade of the 17th Century." (Ph.D., Musicology)
- \*Marck, Robert Carl, "The Use of Harmonic Patterns of Similar Sonorities in Music from 1750 to 1900." (Ph.D., Theory)
- \*Miller, John, "Edward MacDowell: A Critical Study." (Ph.D., Theory)
- \*Moore, Robert Lee, "A Theoretical and Historical Analysis of Selected Hymn-Tunes Published Since 1900." (Ph.D., Theory)
- \*Sherburn, Merrell S., "An Investigation and Classification of Non-Functional Harmonic Movement." (Ph.D., Theory)
- \*Warch, Willard F., "A Study of Modulation in the Works of Ludwig van Beethoven." (Ph.D., Theory)
- \*Wilkinson, Harry, "The Vocal and Instrumental Technique of Charles Villiers Stanford." (Ph.D., Theory)

### The University of Southern California

- \*Arnold, Byron, "John Caspar Bachofen: His Life and Music." (Ph.D., Music)
- \*Turrell, Frances Berry, "The Problem of Modulation in Pre-Classical Theory with Particular Reference to the Writing of Henry Glarean." (Ph.D., Music)
- \*Willhide, J. Lawrence, "The Life and Work of Samuel Holyoke." (Ph.D., Music)
- \*Zimmerman, Franklin, "Italian Influence in the Work of Henry Purcell." (Ph.D., Music)



Lee G. Blazer, choral conductor and teacher of voice and piano in Greenfield, Indiana, who was elected President of the MTNA East Central Division in Detroit during the recent East Central Division convention last February.

## BUSH

(Continued from page 13)

Apply the same stylistic principles, principles of tempi, phrasings, dynamics, and all else which you have learned from your teachers. Be sure to listen to great artists in live concerts, on the radio, television, or their phonograph recordings. Read about music as much as possible. You will not go far wrong. Of course Satan will be behind you with the age-old plea, "I haven't time." That is a fallacious statement, only an excuse and not a reason.

Even though you have no idea of becoming a theorist or a composer, I would beseech you not to treat your instruction in eartraining, harmony, counterpoint, and form and analysis, merely as courses in which to get by and to be forgotten as soon as a passing grade has been procured. All of them can become your servants; useful, necessary tools in your work of playing and teaching. You can so discipline your thinking, and the thinking of your students, as to make skills learned in ear-training an invaluable aid in memorization: to enable you to hear mentally what "comes next" and then play it accurately. Your harmony knowledge tells you what to expect to hear next, instead of being surprised at what actually comes. Recognition of sequences and all manner of other harmonic devices often reduce complexities to kindergarten simplicity.

### Counterpoint

Your counterpoint can be made to work for you. Teachers and text book writers have told you about contrapuntal concords; primes, octaves, fifths, thirds and sixths. Who told them? Master composers, of course. Note the prevalence of these concords between outer voices in 16th, 17th, 18th, and 19th century music. Of course you will also find discords, but more often than not, they will be in passing tones, just as your counterpoint teacher or book told you. Make these observations fortify your understanding, your memory, and let it always be an aid to you in your teaching.

We cannot always choose our parents, but we can choose our teachers of music and academic courses. Find those who are not comparable to the spinsters who give advice on the rearing of children. Find those who have not read the same lectures word for word for the past twenty years or more. Find those who can do what they teach. Having chosen teachers who know how and what to teach, then watch the methods they employ so that you may use them too. In baseball parlance, get on to their

curves. Note their mastery of the subject-matter and their manner of presentation of those subjects.

To summarize: PUT TO USE WHAT YOU HAVE LEARNED! APPLY IT! Make it work for you every day and hour of your musical activity. If none of us is a genius, we must, at the least, try to be intelligent musicians and teachers. I am sure that you will agree that intelligence is what the music world will never have too much of.

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## NEWMAN

(Continued from page 4)

Viewing the question from another angle, what is it that we are trying to encourage by padding the higher ratings? More mediocrity? Let's hope not. So much emphasis is placed on incentive and encouragement these days that one would suppose the mere fact of studying piano by the largest possible number of students is the ultimate goal. In the first place, there are other worthwhile things in life, too. Surely some of these students are better fitted for those other things and are only being held back from them by artificial pressures and encouragements in the field of piano study. In the second place, and still more important to us in music, it is high time that we begin to stress quality again rather than quantity. Perhaps it is these two terms that really define the underlying balance waiting to be restored. When the bowed stringed instruments threatened to become almost extinct over the past two decades there was real justification for the fine and effective campaigns that have begun to restore them to prominence. But this unhealthy emphasis on quantity almost regardless of value in piano study is all too characteristic of a general process of vulgarization that has alarmed a good many of our writers on the arts. The process has lately been reflected in piano study, for example, by the newer ballyhooed methods courses; the glamorous publications of dismally inferior teaching pieces and horribly mutilated editions of the masters; the silver and gold stars, multiple diplomas, and other awards; the approaches through games and other extrinsic devices; and, in fact, almost every conceivable inducement but worthwhile music itself—as though we had lost our confidence in the fundamental appeals of music for its own sake.

Finally, I shall mention just one more angle in the matter of contest ratings. When our piano students perform poorly their failure is at least as often our own responsibility as it is theirs. A poor performance does often reflect on the teaching and it is no wonder that teachers fear the lower ratings. Their professional standing is being challenged. This fact (or any question about the com-

petence of the judges) takes us beyond the scope of the present topic. However, let me simply volunteer that any harm done to the teacher by a few inevitably low ratings now and then is very slight. If there were many such ratings, then—to be brutally frank—the fact of these ratings becomes one of the primary findings of these contests. Our secondary schools and colleges constantly enter into similar competitions in other fields. What other means have well-meaning but inexperienced parents of knowing whether they are really doing the best they can for their children?

### Recommendations

Well, having relieved myself of this near diatribe, let me close with a few specific recommendations:

(1) Use all five ratings on a realistic curve basis.

(2) Do not legislate an actual percentile curve but in the instructions to the judge recall the average percentages—say, from highest to lowest, 12-21-40-19-8—, requesting that he summarize each day's total ratings in a percentile curve. In this way he can be made aware of how his ratings compare with the abstract average. (Most schools similarly require teachers to tally their total course grades).

(3) Put the judge under no embarrassing obligations. Separate him still more from teachers and students. Seat him off still more by himself. Provide a number rather than a name for each student. Erase or cover all names on music scores. Request teachers not to speak to him during the contest, but to communicate through a secretary if necessary. Do not assign a judge to a contest in the same area where he has just conducted a clinic on the contest pieces to be played.

(4) Provide a secretary to take dictation during the contest so that each student can get full benefit from whatever constructive criticisms the judge wishes to offer.

(5) Offer the student a larger list of pieces from which to choose. Delete certain weak items and poor editions in the present list. Replace certain others so that the level on each list, junior and senior, will be more nearly uniform, thus sparing the

judge from such complicating questions as "Does this easy Bach Minuet in D Minor, well played, deserve a higher or lower rating than this harder Bach Prelude in C Minor, played somewhat less satisfactorily?"

(6) Finally, prepare a clear, concise statement of these and other procedures and policies for the use of each teacher. Include a statement stressing the importance of choosing music of high artistic value, of playing that music in authentic styles, and of making the end goal of every performance not speed, loudness, stage manners, nor impressive gestures, but the effective communication of a musical experience. ▲ ▲ ▲

## CONLEY

(Continued from page 11)

obtain an "ah" (a) of better quality. (See Diagram II).

The main function of phonetics for the teacher is to enable him to visualize the action of the articulators in forming vowel and consonant sounds. Whether he employs direct or indirect methods, an understanding of phonetic principles will be a firm basis for his teaching.

### Tone Syllables

The student will find great value in a study of phonetics. It is now common practice for the young singer to be required to "break down" a word into its sound components. Thus "my" becomes (mah-ee), and "loud" (lah-ood). The "Tone Syllable"<sup>1</sup> approach to phonetics, intended primarily as a choral enunciation aid, is very useful for individual vocal teaching as well. For the mature student, however, a thorough grounding in the International Phonetic Alphabet is better still. The phonetic alphabet will aid the singer in knowing clearly the difference between the word as printed and the word as sung or spoken. Teacher and student will have a specific symbol for each sound of American English<sup>2</sup>. Moreover, in studying with the teacher the vowel sounds of English, the student will have a clearer concept of what constitutes a "pure vowel."

Phonetics is invaluable for establishing the most generally accepted

pronunciation of a word. The teacher can have recourse to a phonetic dictionary<sup>3</sup> when problems of pronunciation arise. He will find the phonetic dictionary more accurate as regards pronunciation than a dictionary employing diacritical markings.

Phonetics probably exercises its most important influence upon the singer in the realm of singing diction, i.e., in the very vital matter of being understood by the audience. Here, the singer who is aware of the sound components of the words he is singing will be able to make the words intelligible to his listeners. Armed with a knowledge of phonetics, the singer will now concentrate upon one of the chief factors which makes song differ from speech—the duration of the vowel. When he sings, at a slow tempo, such words as "Bow low!" (*bau lou*), the spelling will not beguile his lips into forming the wrong mold for the diphthong in the first word. Furthermore, he will give a much greater time value to the first element of the diphthong in each word than to the second element.

### Consonants

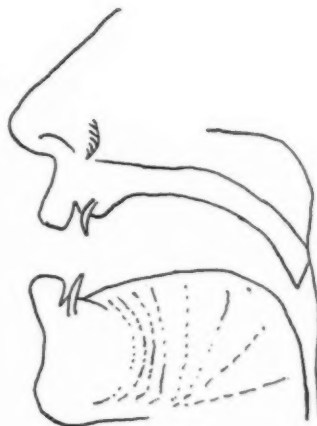
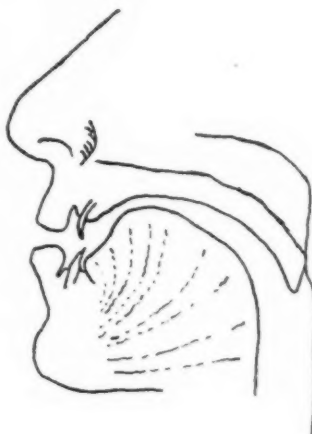
To be heard and understood in a large hall or over an orchestra, the singer must learn to put the consonant to good use. If he knows that plosives such as "p" and "t" must be explosive, the orchestra will not overwhelm him. He must learn to sing those consonants which are "voiced." For instance, "b," "m," and "n" must be sung with a definite pitch just like vowels. In singing, all consonants should be given more energy than is usual in speech. By doing so, all elements in the word will be loud enough to carry to the audience.

Therefore, both teacher and student can gain much by applying phonetics to their problems. The teacher will listen to a vocal sound with greater awareness of the factors causing the sound, and will be able to apply his new "hearing aid" to the betterment of his pupil's singing tone. The student, who will become the artist of tomorrow, will bring pleasure to his listeners by the clear and beautiful enunciation of each word he sings.

1. *Tone Syllables*, by Fred Waring. Shawnee Press Inc., 1945, Delaware Water Gap, Penna.

2. One of the many available text-books is *An Introduction to the Phonetics of American English*, by Charles Kenneth Thomas, Ph.D. New York: Ronald Press, 1947.
3. An excellent guide is *A Pronouncing Dictionary of American English*, by Kenyon and Knott. Springfield, Mass.: G. & C. Merriam Co., 1949.

Top—Diagram I. Tongue position for "ee" (i).  
Bottom—Diagram II. Tongue position for "ah" (a).



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## HASKELL

(Continued from page 3)

music rather than isolated groups comprised of voice teachers in one corner, piano teachers in another, string teachers in another, and public school music teachers in a distant area bounded by a sort of no man's land.

Finally, the National Association now bases its entire philosophy upon the conviction that no purpose is served, if the program does not reach to every individual teacher. It recognizes its limitations in achieving this goal and it places its entire future in the hands of the state associations which alone can carry MTNA to every town and village in its own boundaries. This is MTNA, today, 1954.

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## EDITORIAL

(Continued from second cover)

human beings, helping them to grow musically and emotionally. Teachers must also continue to grow and to learn. They can not grow if they stay in their studios teaching as many hours a week as they can, making it impossible for them to read, study, hear music, meet with their colleagues at conventions, conferences, and workshops for the mutual exchange of ideas. Teachers, of all people, must realize that their education never ends, and that in order to receive they must remain open for the reception of ideas. Teachers must be the personification of the "open hand." They must be ready to receive, and always ready to give, and to share with their colleagues and with the whole world what they have acquired through study, research, and quiet thought.

### Sharing

Teachers must also be willing to share the benefits of membership in professional organizations with other teachers. It may be difficult for some to believe this, but the President of one of the state associations affiliated with the Music Teachers National Association said, "Many teachers in this state who are members of the State Association and

consequently of the National Association will not tell other teachers about the State and National Associations as they do not want to share the membership benefits with their colleagues."

That certainly is the "closed hand" attitude. It is an attitude that must be broken down and destroyed by the officers of that Association who have the foresight and vision to see the harm being done to their State Association, the National Association, and, to a degree, to the entire music teaching profession by those selfish teachers who feel that by sharing the benefits of membership in a professional association they will receive fewer benefits themselves. Membership benefits are not like a pie that will serve only a limited number of people. Membership benefits can readily be likened to the loaves and the fishes. The more they are distributed, the more there are to give to others. Benefits grow and expand as the Association grows and expands. The larger Association can definitely offer more to its members than can a smaller Association. This fact must be impressed upon those teachers who practice the "closed hand" policy.

Selfish teachers who refuse to tell their colleagues about the benefits derived from membership in professional associations hurt not only their colleagues, their profession, but they also hurt themselves. By being so intent on warding off the dangers they

imagine are inherent in sharing, they actually deprive themselves of the benefits that could come to them through meeting more people, getting divergent ideas and opinions, and learning to know people better. By standing in the way of the growth of the Association, they also limit the quantity and quality of the benefits that the Association gives to its members.

### Receiver-Giver

For their own mental and emotional health those people who believe in the "closed hand" philosophy must learn that the *good giver* is also a *good receiver*. As Harry and Bonaro Overstreet write in *The Mind Alive* published by W. W. Norton and Company, Inc., New York, 1954. "The twin functions of receiving and giving are so joined in human experience that they cannot be put asunder. The emotionally sound person is a good receiver-giver." (pp. 226-227).

The teacher who shares his ideas, knowledge, and inventiveness with others, who brings joy and beauty into the lives of others through his performance, his conducting, his teaching, his composing, who writes articles, speaks at conferences, enters into discussions with an open mind, who reads, listens, and thinks all with the honest intention of sharing and giving is living and growing professionally, spiritually, and emotionally. He has learned that the more he gives the more he gets. He has discovered the true meaning of the sentence, "The open hand gives, and the open hand receives." ▲ ▲ ▲

### BENWARD

(Continued from page 7)

the other two, but even in this case there is a sound pedagogical principle involved. Students can best be taught the complex art of composition by having them first imitate a successful and well established style. During this period of imitation students learn how to handle the more common sonorities and are taught the standard practices of Baroque and early Classical composition. At first only the simplest

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studies in chord connection are taught; these can be most effectively presented as figured bass exercises. As these established practices are mastered more difficult examples are encountered until eventually the student is completely weaned from the rigid restrictions of the seventeenth and eighteenth centuries. At this point figured bass exercises diminish in importance, and the student is encouraged to make his own chord selections.

One critic of theory recently voiced the opinion that the theoretical principles which are taught in most classrooms today apply only to second or third rate compositions of the classic period. This criticism is valid if the teacher of the course makes a fetish of emphasizing minor details and fails to point out the more unusual practices of successful composers. Theory need not abound in rigid rules and arbitrary restrictions, and the teaching of figured bass need not dominate the student's early training, but the desire for maximum objectivity often causes theory instructors to lay undue stress on figured bass exercises. Such exercises can be graded right or wrong, and individual preferences need not be considered. For the most part objections to the teaching of figured bass are unwarranted, and forcing teachers to use other means of presenting standard harmonic practices robs them of one of their most effective pedagogical instruments.

## HENDERSON

(Continued from page 10)

in speed were the 2-3 and 1-3 trills with curved fingers. Soft trills and trills with flat fingers were relatively slow. Finger action has a definite advantage over rotation in the 2-3 trill. For the 1-3 trill, there was a slight advantage to the use of forearm rotation.

The physical characteristics of the pianist were analyzed in two ways: as physical characteristics themselves, and as they related to trill performance. Men performed more efficiently than women in the tests of motility and reaction time. In steadiness, the women were superior, but the degree of superiority was not great enough to warrant speculation. Relationships

between the separate tests of motor skill were small enough that they might easily have occurred within a sample even though they did not exist within the population from which the sample was drawn.

Relationships were found between reaction time and average finger length (shorter reaction time related with longer fingers), and between hand volume and experience (smaller hand displacement with longer piano-playing experience). Perhaps the use of the hand in piano-playing reduces the amount of bulky fat and tissue which contribute to larger hand volume. It is also possible that those pianists who made the earliest start in piano-playing were encouraged to do so because they had the traditional slim hand.

Positive relationships were found between motility and average trill speed, and between experience and average trill speed. For the men only, there was a negative relationship between hand volume and average trill speed, suggesting that lesser speed is achieved by the hand which is unusually large. The use of wrist and forearm rotation in the 1-3 trill seemed to offer a greater advantage to those whose fingers were long.

Further experimentation with trill speed, trill regularity, the identity of trill performance with other types of pianistic figuration, and the study of other physical and personal characteristics of the pianist are envisioned by the author as a needed contribution to piano pedagogy.

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## WATSON

(Continued from page 12)

be studied, the teacher should discuss with the student certain identifying characteristics such as rhythm, figure, motive, phrase, and others. If it is in theme and variation form, for example, the teacher can briefly explain the historical background of the ground bass and give melodic developments. Next, explain the imitation principles, and draw to the student's attention the recurrences of the theme, and how the composer has created continuity versus variety through harmonic, rhythmic, and melodic change. The simple or Baroque, and the three species of classical rondo should be briefly discussed and explained. Have the student identify the principal theme each time it recurs, and also the secondary digressions, and mark them by letter in his scores. Explain the problems of key relationship in rondo form. Naturally, one should explain the various other forms, up through the sonata-allegro and the over-all sonata form in the same manner. The compositions studied should always have some degree of analyzation. To be sure, it is not going to be a detailed, harmonic, and form analyzation, but sufficient to give the student a definite concept of the work. It is this procedure which helps him comprehend the *whole* of the compositions for balance and continuity, and what a boon it is as a memorization device.

In conclusion may I state again that as music educators we must accept the student where he is and build the foundation from that point. If the student is a music major, it is to be assumed that he is gaining experience in certain of the "tool courses" such as the theory classes, and a more detailed study of the fundamentals of music from other sources besides the private lesson. Many who come to our studios are music minors, and still others desire music for its esthetic qualities as a beautifying and enriching experience to them personally, and their only contact with music is in our studios. It is our duty to educate all students in the fundamentals of musicianship in order that they may gain the greatest possible enrichment from the study of music. ▲ ▲ ▲

## EPPERSON

(Continued from page 5)

inseparable. I think at once of the Chopin etudes; each of these pieces has its peculiar technical problems, which are at the same time musical problems.

I would go so far as to say that technique is valueless apart from some musical context. Even scales, which are surely important, should be played with an alert musical attention, a critical ear. The violinist who read a novel while practicing his scales could not have derived full benefit from either.

### Bach Inventions

It is significant that Bach, who wrote study material for members of his own family, always produced work which was essentially of musical value. He said of his *Inventions* that they were to aid the executant to play cleanly and accurately in two and three parts, and to illustrate the development of simple musical ideas. Naturally there are mechanical problems, but they are not isolated; they make up only *part* of the student's (and teacher's) responsibility.

What am I suggesting?

First, that we can never escape from the claims of imagination and poetry; and secondly, that we need

a new, and broader, definition of technique. I shall discuss each point briefly.

So long as the teaching of music is to be an art, the purely mechanical must be subordinated to musical purposes. The teacher must deal, according to his capacity, with many things at once. His purpose is to bring music to life for his pupils and for himself; it is a difficult but rewarding task, and his profession will keep him alive and young if he avoids comfortable grooves, if he is eager and curious.

### Technique vs. Music

Now for the second item. Surely there is no precise point where technique leaves off and interpretation begins. The pianist's capacity to produce a beautiful, singing tone is just as much part of his technique as his fast, brilliant passage work. The string player who has great facility, but is unable to produce a beautiful sound, is deficient in technique. Again, if one cannot control the dynamic level of his tone, he must work at that particular problem; it is, simultaneously, a musical and technical enterprise.

A redefinition of technique, along these lines, would eliminate the absurd cleavage which now bedevils us, by putting *dexterity* back where it belongs: in music. ▲ ▲ ▲



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(Continued from page 1)

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The "teacher aids" referred to were recommended by Frank Friedrich in his article "Is There a Philosophy of Music Education?" In the November-December 1953 issue of AMERICAN MUSIC TEACHER.

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THE GOLDEN AGE OF GERMAN MUSIC AND ITS ORIGINS. By Grace O'Brien. 222 pp. London: Jarrolds, Ltd. Distributed in U.S.A. by John de Graff, Inc., 64 West 23rd Street, New York 10, N. Y. The growth of German music from its primitive beginnings to the Classical Period.

MUSIC THERAPY. Edited by Edward Podolsky. 335 pp. New York: Philosophical Library. \$6.00.

MUSIC THERAPY, 1952. 308 pp. Lawrence, Kansas: Allen Press. \$5.00. Papers and proceedings of the 1952 convention of the National Association for Music Therapy.

MODERN TECHNIQUE OF THE PEDAL. By K. U. Schnabel. 39 pp. New York: Mills Music, Inc. \$1.00. A piano pedal study.

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5. Gives them representation in the National Music Council, a non-profit membership corporation, having forty-four member organizations of national scope and activity. Membership in the National Music Council enables the Music Teachers National Association to join with other organizations in speaking with one voice for music whenever an authoritative expression of opinion is desirable, in coordinating efforts, in exchanging information, and in discussing problems affecting the national musical life of this country.
6. Stands ready to answer questions asked by individual members, when such questions are directed to the National Office.
7. Stands ready to advise state and local associations, when asked to do so.
8. Is active in the formation of additional state associations and Divisions of the National Association, in order to bring more benefits to more teachers throughout the country.
9. In addition to the above tangible benefits, membership in the Music Teachers National Association carries with its the following attendant benefits: a clear conscience, professional pride, professional recognition, and professional stimulation.
10. Gives these benefits for the lowest annual fee charged by any recognized, national, professional association in this country.

# *1955 MJNA National Convention*

ST. LOUIS, MISSOURI

*Hotel Jefferson  
February 13-16*

*Paul Friess, Local Chairman*

3833 Washington Boulevard

St. Louis 8, Missouri

## *Local Committee*

Mrs. Katherine Cowan

Mrs. Mabelle Holding Echols

Mrs. Etta L. Evans

Leigh Gerdine

Hugh Hagen

Miss Mabel Henderson

Mrs. Howard Kelsey

Leo C. Miller

Mrs. John W. Mueller

Mrs. Elmer Oechsle

*Plan Now to Attend*



